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ABSTRACT

This publication is designed to help teachers introduce pupils to the role of music, dance, and poetry in the civilization and culture of the Ancient Greeks and Romans. It may be used as an interdisciplinary course for secondary school pupils or to expand curricular offerings in Latin and Greek. Focusing on the pervasive influence of music within these cultures, examples of ancient music, descriptions of dances performed and excerpts of classical literature are all included. Unit 1 gives background information to the teacher regarding the study of music as part of Greek and Roman education and the attitudes toward music in those cultures. Names for musical instruments and drawings of them, Latin songs, music and lyrics, the place of music in mythology, and the dance in the ancient world are all discussed in the remaining four Units. A bibliography for teachers, musical versions of Horace's "Odes," ano a form for evaluating the guide are also included. (SCC)

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MUSES OF THE GRECO-ROMAN CULTURES

A CURRICULUM RESOURCE ON MUSIC IN CLASSICAL ANTIQUITY

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OUTSIDE FRONT COVER: King Midas judges the music of Apollo and Pan

MUSES OF THE GRECO-ROMAN CULTURES

A CURRICULUM RESOURCE ON MUSIC IN CLASSICAL ANTIQUITY

Tentative Edition

OFFICE OF
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FOREWORD

This publication, MUSES OF THE GRECO-ROMAN CULTURES, is designed to help teachers introduce pupils to the role of music, dance, and poetry in the civilization and culture of the ancient Greeks and Romans.

This Resource focuses on the pervasive influence of music within these ancient ethnic cultures. This publication includes excerpts of classical literature, descriptions of dances performed by the ancient Greeks and Romans, and examples of ancient music.

This curriculum may be used as an interdisciplinary course for secondary school pupils, or to expand the curricular offerings in Latin and Greek.

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The School District has been fortunate in having the help of the distinguished classicist and ethnomusicologist from Lehigh University, Dr. Douglas Feaver, in the development of this publication. His extensive research has sparked new interest nationally in ancient music.

Gratitude is expressed to the National Humanities Faculty and to the National Endowment for the Humanities for their help in the development of this Resource.

Appreciation is expressed to pupils in the School District of Philadelphia who helped with the field testing of preliminary versions of portions of this publication.

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INTRODUCTORY NOTES

This Curriculum Resource was developed with a two-fold purpose.

First, it may form the basis for a separate Interdisciplinary Classical Humanities minicourse or minor in Greek and Roman music taught by a secondary school teacher of Latin or Greek, perhaps in cooperation with the music teacher(s) in his school. A variety of scheduling patterns for such a minor or minicourse could be utilized. The course could be scheduled once a week in 40 minute periods for about 15 weeks, or it could also be scheduled daily in 40 minute periods for about 15 days, lengthening or shortening the allotted time as necessary. In general, two or three 40 minute class periods may be devoted to each unit in this Resource.

Second, the material in this Resource may also be incorporated into the regular Greek or Latin course providing enrichment, variety and a change of pace.

Though the Resource was written primarily with secondary school teachers of Latin or Greek in mind, with modifications it may be used by elementary school (FLES) Latin teachers. Teachers of music and social studies may also find value in the content of this Resource.

The publication has additional value in that for the first time a curriculum on ancient music, dance, and poetry has been developed for secondary school students. The curriculum content is truly interdisciplinary, interweaving classical languages, literature, ethnomusicology, music, and social studies.

In each unit of the Resource objectives are listed. Background information which the teacher should review and present to the class is provided as well as some suggested activities. A tape recording of the musical compositions contained in this Resource is available through the Division of Foreign Languages.

UNIT ONE – THE ROLE OF MUSIC AMONG THE GREEKS AND ROMANS

OBJECTIVES:

1. To make pupils aware of the importance of music in Greco-Roman life.

2. To make pupils aware of how scholars know about the music of the ancients.

BACKGROUND INFORMATION FOR THE TEACHER

The elementary school curriculum in Athens in the fifth century B.C. consisted entirely of γυμναστική and μουσική. While these terms are usually translated in English as "gymnastics" and "music," the term μουσική really includes music, dance, and poetry. Schoolroom scenes on vases show boys not with pen and book but playing musical instruments. Aristotle considered learning to play a musical instrument indispensable to the development of a good citizen. Plato in his famous REPUBLIC divides elementary education into two parts – music and gymnastics.

Memory work was considered very important in ancient education. Rote memorization was thought to be good training. Often, memorization was necessary because reading materials were not as plentiful in ancient times as they are today. The accompaniment of string instruments and flute helped children memorize long epic poems.

Music was important not only to school children but also to adults in ancient Greece. In Homer's ILIAD, when the Greek hero Achilles was visited in his tent by King Agamemnon, Achilles was playing a stringed instrument and singing. No one expressed astonishment that a hardy warrior and hero like Achilles would seek relaxation in music. Music was an important feature in the religious observances, in the marriage and funeral rites, and in the festivals of the Greeks. Many times when there were athletic contests, music contests were also scheduled. According to Professor Douglas Feaver, eminent American ethnomusicologist, Greek philosophers were fascinated by two distinct characteristics of music: first, its mysterious magic, apparently divinely inspired, to move the soul of man and to excite and soothe man's turbulent emotions; second, the amazing order and clarity of music's internal structure. Musical ἁρμονία (harmonia) was an expression of the ἁρμονία of the soul. The Greek deities of poetry, literature, music, and dance are called Muses, and the special places associated with the worship of the Muses are called Museums.

At first, the Roman attitude towards music was different from that of the Greeks. In the early days of the Roman Republic, cultivated people seem to have regarded music with tolerant contempt. Cato the Elder used as final proof of the worthlessness of an opponent the fact that he sang ("praeterea cantat"). Practical music did not, as in Greece, form part of a gentleman's education. With the passage of centuries, the Romans became "converted" to the Greek point of view on music. The Romans borrowed and assimilated much from the Greeks. Music came to play a considerable part in the popular life of Rome.

We know about the music of the Greeks and Romans in the following ways:

(1) from the writings of the Greeks and Romans in which they discuss music.

(2) from scraps of ancient music that have come down to us. These scraps are not very numerous and are not easy to interpret.

(3) from a study of musical principles in both Western and non-Western music.

(4) from the actual relics of ancient musical instruments and artistic representations of instruments as well as from the study of music halls and theaters.

We really do not know at present how the music of the Greeks and Romans sounded. The ancient people did not leave any tapes or disc recordings. It is possible that sometime in the future an archaeologist may discover an ancient voice recorded perhaps by accident in the scratchings on an amber bead. Also, some physicists claim that sounds, once made, are never lost; and, in effect, echo through space forever. Perhaps one day we may be able to listen to these echoes.

It is possible that ancient music may survive in some of the old church music, harvest songs, and folk songs of Europe. Since many Christian holidays seem to have replaced specific, earlier pagan festivals, it is possible that some of the pagan music was incorporated by the Christians into their ritual and folk music.

SUGGESTED ACTIVITIES

1. Arrange a classroom debate on the pros and cons of an elementary school in which the curriculum consisted entirely of gymnastics and music.

2. Ask the pupils to discuss the following questions either orally or in writing:

   a. What is the role and importance of music in modern America? How does this role compare and contrast with the role of music among the ancient Greeks?

   b. What was the early Roman view on music? How did this view change and why?

   c. Suppose people two thousand years from now wanted to learn about our music. Would it be easier or harder than it is for us to learn about Roman and Greek music? Why?

   d. What characteristics of ancient music fascinated the Greek philosophers? Does modern rock music have these characteristics? Does classical music?

UNIT TWO – GREEK AND ROMAN MUSICAL INSTRUMENTS

OBJECTIVE:

To acquaint pupils with the types of musical instruments used by the Greeks and Romans.

BACKGROUND INFORMATION FOR THE TEACHER

In comparison with modern times the range of musical instruments in antiquity was quite limited. The musical possibilities of the ancient instruments themselves were likewise quite limited.

The following is an outline of the main types of ancient instruments:

I. Wind Instruments

a. The aulos

b. The syrinx or panpipes

c. The hydraulis or water organ

d. The salpinx (in Latin, tuba)

II. Stringed Instruments

a. The lyra

b. The barbiton

c. The kithara

d. Lutes

e. Harps

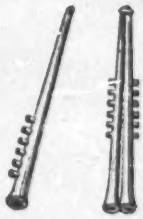
III. Percussion Instruments

a. Clappers

b. Cymbals

c. The tympanon (drum)

The aulos was a reed-blown pipe in which the sound was created by a vibrating reed and reinforced by a resonating pipe. The sound might have been like that of a modern oboe or bassoon or perhaps like a clarinet. The pipes came in many varieties. We learn of pipes classified by range: soprano, alto, tenor, baritone, bass. Pipes were made of cane, bone, ivory, bronze, sycamore wood, and even gold and silver.



GREEK AULOS
(Single and Double)

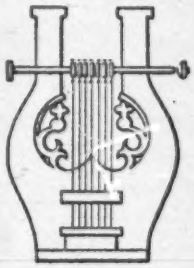
Basically, the aulos was used for religious music. Funeral and wedding processions also employed the aulos. Likewise, the aulos was used to provide background music for repetitive tasks such as rowing on board ship, kneading bread, and treading grapes

The syrinx or panpipes generally consisted of 7 pipes whose pitches are varied by varying their length. The sound was similar to that of a flute. The panpipes played no part in the serious music of the Greeks. Plato said they were the playthings of shepherds. The hydraulis or water organ which was popular with the Romans was essentially a panpipe supplied with air under hydraulic pressure.

GREEK PANPIPES

Brass instruments (with bone or metal mouthpieces) were primarily employed for military purposes. A straight trumpet was called the σάλπιγξ by the Greeks and the tuba by the Romans. Conch shells were also used as signalling instruments, and in fact, they continue to be used today by Greek and Italian fishermen.

Stringed instruments in antiquity were usually plucked or struck with a plectrum. The plectrum was a small piece of ivory or metal. The lyra or lyre (of which the barbiton and kithara were varieties) was supposed to be the invention of the god Hermes who gave it to Apollo. Apollo made it his special instrument. Its resonator was often made of a tortoise shell. The pitch was regulated by the tension (and perhaps the thickness) of the strings.



GREEK KITHARA

Lutes are stringed instruments which use a resonating chamber and vary the pitch of the open strings by pressure on a fingerboard. Harps are instruments in which the pitch of the open strings is varied by using strings of varying length and thickness. One of the arms of the harp is usually hollow to provide a resonator and the effect of the varying length of the strings is to produce a characteristic triangular shape.

ANCIENT HARP

Percussion instruments did not play a large role in Greek music. The Greeks used hand clappers — somewhat like Spanish castanets — made of two pieces of hard wood or ivory hinged at one end that clack when squeezed or shaken in the hand. Cymbals were disks of brass or bronze sounded by being clapped together. The clappers and cymbals were used at religious rites. The tympanon or hand ring drum consisted of a ring of wood with a hide drum head stretched across one face. It resembled a modern tambourine but without jangles.

GREEK TYMPANON

SUGGESTED ACTIVITIES

1. Have transparencies made of the pictures of the instruments found in this unit. Have students make enlarged sketches of the pictures. Put the outline of the main types of ancient instruments on the board. Show the class the transparencies or enlarged sketches and ask the pupils how they think the instruments were used. Supply whatever information the pupils do not provide.

2. Invite the pupils to build models of the instruments discussed. A tympanon could be made by stretching cloth over a drum head. An aulos can be constructed with wax paper straws. Salad bowls with a skin drum head may be used to construct lyres.

   Class time might be used to construct instruments or the work might be done outside of class.

   Pupils and teachers might refer to the book MAKE YOUR OWN MUSICAL INSTRUMENTS by Muriel Mandell and Robert E. Wood (Sterling Publishing, N.Y.C., 1957). This book is available through the Free Library of Philadelphia. The call number is 781.91 M31 2M.

UNIT THREE – MUSICAL COMPOSITIONS OF THE GREEKS AND ROMANS

OBJECTIVES

1. To acquaint pupils with the scope of extant Greek and Roman music.

2. To have pupils learn to sing compositions which reflect the way Roman music may have sounded.

BACKGROUND INFORMATION FOR THE TEACHER

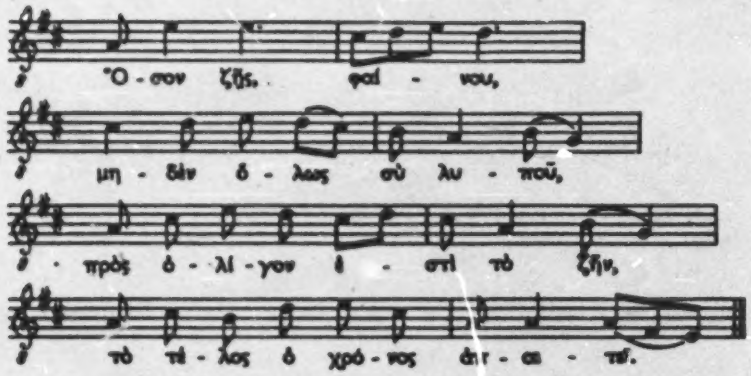
At the present time we have about 30 fragments of pieces in musical notation from ancient Greece. Most are highly mutilated fragments ranging from a few lines down to scattered words and notes. Relics of ancient music reach us from three different sources:

a. the manuscript tradition – books copied by hand through the Middle Ages.

b. papyrology – the study of the ancient papyrus scrolls found in Egypt.

c. inscriptions on stone or other hard material.

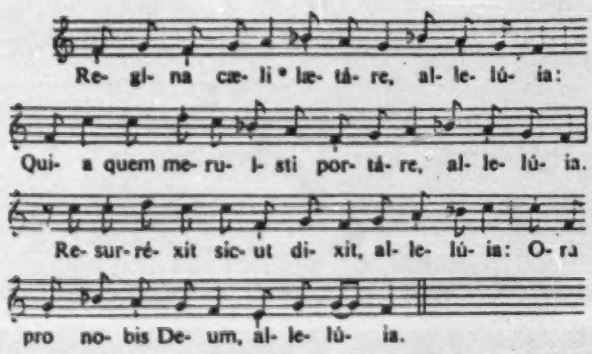
Among the pieces of Greek music that survive are a drinking song, hymns to various pagan deities, and a Christian hymn. The "notes" used were letters of the Greek alphabet. The melodies of the pieces strike us as formless and meandering. It is difficult, of course, to generalize about Greek music because there is only one complete song we have from Greek antiquity. It is called a skolion, i.e., a banquet song sung to the lyre. It was found in Asia Minor in an inscription that dates from the 2nd Century B.C. The text and score of the SONG OF SEIKILOS are given below. Also given is a compatible English version. The melody is very simple.



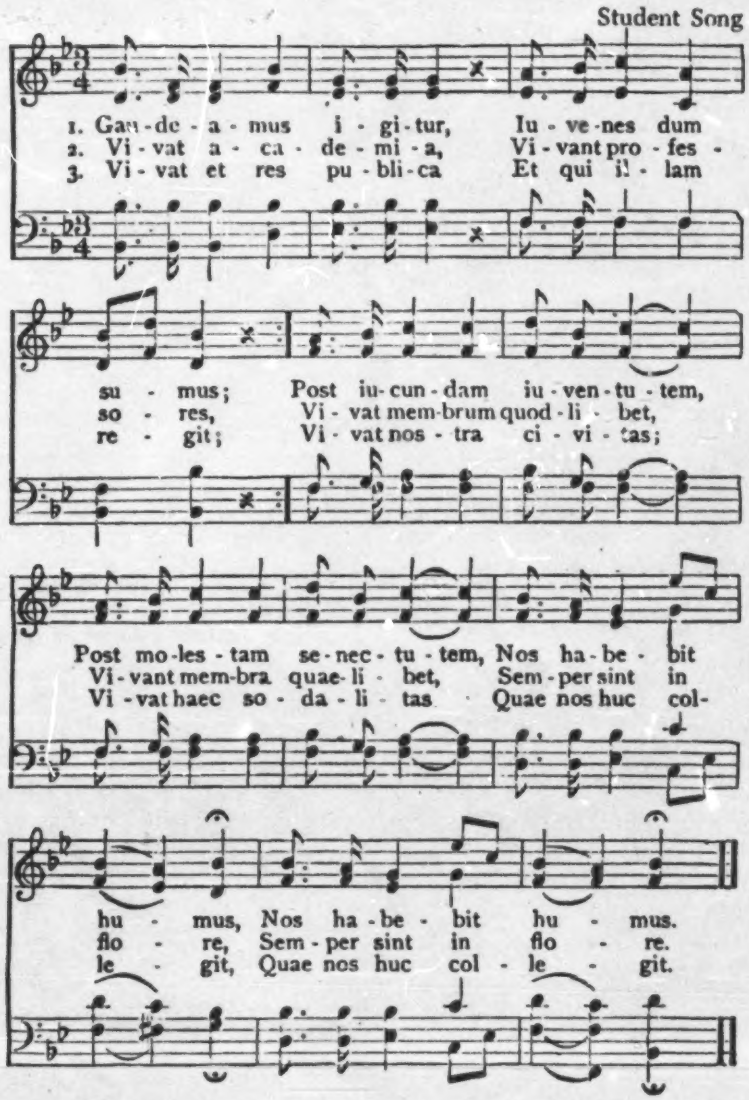
Compatible Translation

While you live, let your light shine!
Don't forever be blue, my friend!
Life's but a loan and a short one too;
Time calls the loan back at the end!

We have no pieces of ancient Roman music. The plain chant that developed in religious music from about 200 A.D. to 1300 may have some points of contact with ancient Roman music. The following composition was written by Pope Gregory V around 998 supposedly with the inspiration of an angel. For convenience, the melody here is written in modern notation rather than in the traditional Gregorian notation:


Re- gi- na cæ- li * læ- tá- re, al- le- lú- ia:
Qui- a quem me- ru- i- sti por- tá- re, al- le- lú- ia.
Re- sur- ré- xit sic- ut di- xit, al- le- lú- ia: O- ra
pro no- bis De- um, al- le- lú- ia.

The secular music written during the Middle Ages may likewise have some points of contact with ancient Roman music. The following student song was written around the 13th Century. It is used today in graduation ceremonies and on other occasions. It was sung in the Broadway musical THE STUDENT PRINCE.

GAUDEAMUS IGITUR

Student Song
1. Gau-de-a-mus i-gi-tur, Iu-ve-nes dum
2. Vi-vat a-ca-de-mi-a, Vi-vant pro-fes-
3. Vi-vat et res pu-bli-ca Et qui il-lam
su-mus; Post iu-cun-dam iu-ven-tu-tem,
so-res, Vi-vat mem-brum quod-li-bet,
re-git; Vi-vat nos-tra ci-vi-tas;
Post mo-les-tam se-nec-tu-tem, Nos ha-be-bit
Vi-vant mem-bra quae-li-bet, Sem-per sint in
Vi-vat haec so-da-li-tas Quae nos huc col-
hu-mus, Nos ha-be-bit hu-mus.
flo-re, Sem-per sint in flo-re.
le-git, Quae nos huc col-le-git.

Compatible Translation

While the glowing hours are bright,
Let not sadness mar them,
For when age shall rifle youth,
And shall drive our joys unsooth,
Then the grave will bar them.

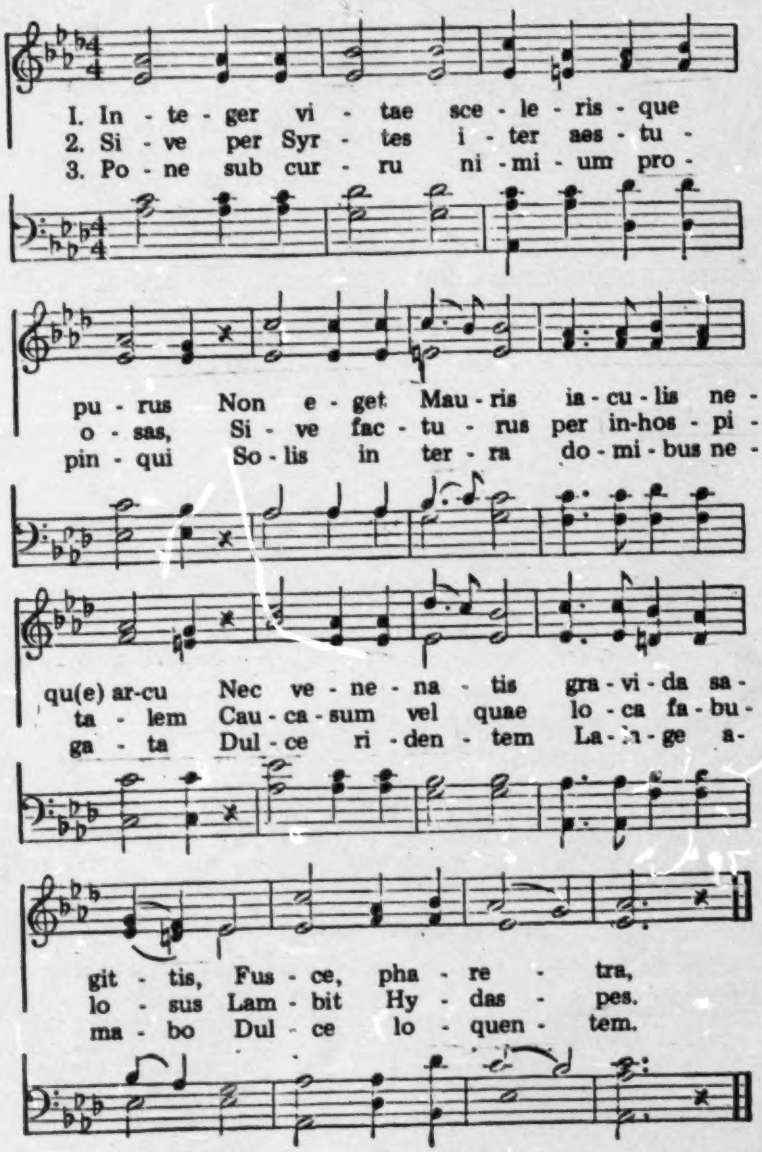
Long may this fair temple stand,
Our college — now and ever!
Long may her professors grace,
Each his own time honored place,
Friendship failing never.

May our union grow in strength,
Faithful rulers guiding;
In the blaze of freedom's light,
Where the genial arts are bright,
Find we rest abiding.

(J. A. Pearce, Jr.)

The idea of "restoring" ancient Roman music has fascinated many people. Here is a version of one of Horace's odes set to music in the 19th Century. It may be very different from what the poem sounded like in ancient times if in fact Horace's poems were sung at all. The rhythm does not follow the metrical rhythm but does follow the prose stress accent.

INTEGER VITAE

HORACE, ODES I. 22 (ca. 25 B.C.) — DR. F. F. FLEMMING, ca. 1811

1. In - te - ger vi - tae sce - le - ris - que
2. Si - ve per Syr - tes i - ter aes - tu -
3. Po - ne sub cur - ru ni - mi - um pro -
pu - rus Non e - get Mau - ris ia - cu - lis ne -
o - sas, Si - ve fac - tu - rus per in-hos - pi -
pin - qui So - lis in ter - ra do - mi - bus ne -
qu(e) ar-cu Nec ve - ne - na - tis gra - vi - da sa -
ta - lem Cau - ca - sum vel quae lo - ca fa - bu -
ga - ta Dul - ce ri - den - tem La - i - ge a -
git - tis, Fus - ce, pha - re - tra,
lo - sus Lam - bit Hy - das - pes.
ma - bo Dul - ce lo - quen - tem.

Compatible Translation

Fuscus, the man of life upright and pure,
Needeth not javelin nor bow of Moor,
Nor arrows tipped with venom deadly – sure,
Loading his quiver.

Whether O'er Afric's burning sand he rides,
Or frosty Caucasus' bleak mountain-sides,
Or wanders lonely where Hydaspes glides,
That storied river.

Place me beneath the sunbeam's fiercest glare,
On arid sands, no dwelling anywhere,
Still Lalage's sweet smile sweet voice e'en there,
I will adore.

(Wm. Greenwood)

SUGGESTED ACTIVITIES

1. Have the pupils listen to the musical pieces contained in this unit. These pieces are recorded on the tape which accompanies this Resource. Ask the pupils to tell whether they think the music is interesting and appealing. Ask them to compare and contrast the ancient music with modern music.

2. Invite the pupils to learn to sing some or all of the songs found in this unit. Some of the Horatian odes found in the Appendix of this Resource may also be learned.

3. Ask the pupils how the ancient Greek music we have has been preserved. Ask them to suppose modern civilization ended for some reason, e.g., nuclear war. Would future generations, if any, be able to learn more about our music than we are able to learn about Greek and Roman music? Why or why not?

UNIT FOUR — MUSIC IN THE MYTHS

OBJECTIVES

1. To acquaint the pupils with the story of Orpheus and Eurydice and its significance.
2. To acquaint pupils with the story of the donkey ears of Midas.
3. To give pupils an overview of the role of music in classical mythology.

BACKGROUND INFORMATION FOR THE TEACHER

In the view of the Greeks and Romans the earliest musicians were the gods. Athena invented the aulos though she never played it. Hermes made the lyre and gave it to Apollo. Apollo played so well that when he played on Mount Olympus the gods forgot all else. Hermes also made a kind of shepherd pipe for himself to play. Pan was the inventor of the panpipes. The Muses had no instrument peculiar to them, but their voices were lovely.

Orpheus was the son of one of the Muses and a Thracian prince. His mother gave him the gift of music. The Thracians were the most musical people in Greece. Orpheus had no rivals except for the gods themselves. Even the wild beasts in the forests and the trees were moved by his singing and his playing. His music even moved rocks and turned the courses of the rivers. He sailed with Jason on the Argo; and, when the heroes would get tired or angry, his music would soothe them and make them want to row the boat again.

Orpheus saved the heroes on the Argo from the Sirens. The Sirens were beings that sang so enchantingly and so sweetly that people wanted to forget everything else and just listen to their singing. Orpheus drowned out the voices of the Sirens with his own singing. The ship was put back on course, and the winds sped it away from the dangerous place.

Orpheus married Eurydice, but their joy together was brief. Directly after the wedding, Eurydice was bitten by a viper and she died. The grief of Orpheus was overwhelming. He decided to go to the world of death and try to bring Eurydice back. With his lyre he charmed everyone in Hades.

The poet Ovid tells us that these were the words of Orpheus as he sang to Pluto and Proserpina, King and Queen of Hades:

"Omnia dēbēmus vōbīs, paulumque morātī
sērius aut citius sēdem properāmus ad ūnam.
Tendimus hūc omnēs, haec est domus ultima, vōsque
hūmānī generis longissima rēgna tenētis.
Haec quoque, cum iūstos mātūra perēgerit annōs,
iūris erit vestrī; prō mūnere poscimus ūsum.
Quod sī fāta negant veniam prō coniuge, certum est
nōlle redīre mihī; lētō gaudēte duōrum."

Here is a new poetic version of the song:

To you we all, people and things, belong,
Sooner or later, to this single dwelling
All of us come, to our last home; you hold
Longest dominion over humankind.
She will come back again, to be your subject,
After the ripeness of her years; I am asking
A loan and not a gift. If fate denies us
This privilege for my wife, one thing is certain:
I do not want to go back either; triumph
In the death of two." *

(Ovid METAMORPHOSES
tr. Rolfe Humphries, Indiana
University Press, 1964)

Pluto and Proserpina were so moved that they allowed Eurydice to return but on the condition that until they reached the upper world Orpheus not look back on her as she followed him. But he looked back too soon and Eurydice slipped back into the darkness. Desperately Orpheus tried to rush after her and follow her down, but he was not allowed. The gods would not consent to his entering the world of the dead a second time while he was still alive. Orpheus was forced to return to the earth alone. He forsook the company of men. He wandered through the wild solitudes of Thrace — comfortless except for his lyre. The rocks and the rivers and trees were his only companions. A band of Maenads (women inspired to ecstatic frenzy by Dionysus) came upon him. They slew the gentle musician, tearing him limb from limb. The Muses gathered the parts of his body and placed them in a tomb at the foot of Mount Olympus. It is said that even today the nightingales sing more sweetly there than anyplace else in the world.

Everyone knows the story of King Midas and the Golden Touch. In mythology there is another famous story about Midas as a music critic.

Midas' chief characteristic was stupidity. After he got rid of his Golden Touch, he was chosen as one of the umpires in a musical contest between Apollo and Pan. The rustic god Pan could play very pleasing tunes on his panpipes, but when Apollo struck his silver lyre, there was no sound on earth or in heaven that could equal the melody, except perhaps, the choir of the Muses. The other umpire, the mountain-god Tmolus, gave the palm to Apollo. Midas, however, honestly preferred Pan. Of course, this was double stupidity on the part of Midas. Ordinary prudence would have reminded him that it was dangerous to side against so powerful a god as Apollo. Apollo changed Midas' ears to donkey ears. Apollo claimed he was merely giving the ears their proper shape. Midas hid the donkey ears under his cap but the servant who cut his hair was obliged to see them. The servant swore never to tell anyone, but the secret weighed on him so much that, finally, he dug a hole in the ground and whispered into it that Midas had donkey ears. The servant felt relieved and filled the hole up, but when

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spring reeds grew there, the buried words came out and were spread about by the winds. Everyone learned about the donkey ears of King Midas. The Roman poet Ovid tells the story in the following passage:

Ille perōsus opēs silvās et rūra colēbat
Pānaque[1] montānīs habitantem semper in antrīs.
Pingue[2] sed ingenium mānsit, nocitūraque, ut ante,
rūrsus erant dominō stultae praecordia mentis.[3]
Nam freta prōspiciēns lātē riget arduus altō
Tmōlus in ascēnsū clīvōque extēnsus utrōque
Sardibus hinc, illinc parvīs fīnītur Hypaepīs.
Pān ibi dum tenerīs iactat sua carmina nymphīs
et leve cērātā modulātur harundine carmen,
ausus Apolineōs prae sē contemnere cantūs,
iūdice sub Tmōlō[4] certāmen vēnit ad impār.
Monte suō senior iūdex cōnsēdit et aurēs
līberat arboribus. Quercū coma caerula tantum
cingitur, et pendent circum cava tempora glandēs.
Isque deum[5] pecoris spectāns, "In iūdice," dīxit,
"nūlla mora est." Calamīs agrestibus īnsonat ille
barbaricōque Midān[6] (aderat nam forte canentī)
carmine dēlēnit. Post hunc sacer ōra retorsit
Tmōlus ad ōs Phoebī; vultum sua silva secūta est.
Ille caput flāvum laurō Parnāside vīnctus
verrit humum Tyriō saturātā mūrice pallā,
īnstrictamque fidem[7] gemmīs et dentibus Indīs
sustinet ā laevā,[8] tenuit manus altera plēctrum;
artificis status ipse fuit. Tum stāmina doctō
pollice sollicitat, quōrum dulcēdine captus
Pāna iubet Tmōlus citharae[9] summittere cannās.
Iūdicium sānctīque placet sententia montis
omnibus; arguitur tamen atque iniūsta vocātur
ūnīus sermōne Midae. Nec Dēlius[10] aurēs
hūmānam stolidās patitur retinēre figūram,
sed trahit in spatium[11] vīllīsque albentibus implet
īnstabilēsque īmās facit et dat posse movērī.
Cētera sunt hominis; partem damnātur in ūnam
induiturque aurēs lentē gradientis asellī.
Ille quidem cēlāre cupit turpīque pudōre
tempora purpureīs temptat vēlāre tiārīs;
sed solitus lōngos ferrō resecāre capillōs
vīderat hoc famulus;[12] quī cum nec prōdere vīsum
dēdecus audēret, cupiēns efferre sub aurās,[13]
nec posset reticēre tamen, sēcēdit humumque
effodit et, dominī quālēs aspexerit aurēs,
vōce refert parvā terraeque immurmurat haustae
indiciumque suae vōcis, tellure regestā,
obruit et scrobibus[14] tacitus discēdit opertīs.
Crēber harundinibus tremulīs ibi surgere lūcus
coepit et, ut prīmum plēnō mātūruit annō
prōdidit agricolam: lēnī nam mōtus ab austrō
obruta verba refert dominīque coarguit aurēs.

23 (Ovidius, METAMORPHOSES II)

NOTANDA:

1. Panaque in casu accusativo est
2. Pingue = stultum aut stupidum
3. Stultae praecordia mentis = stulta mens
4. Tmolus deus montium fuit
5. deum, viz., Pana
6. Midan in casu accusativo est, formā ereptā e linguā Graecā
7. fidem = lyram
3. a laeva = a latere sinistro
9. citharae in casu dativo est
10. Delius = Apollo
11. trahit in spatium = eas (viz., aures) longas facit
12. famulus = servus
13. Sub auras = aperte
14. Scrobis anglice significat "hole."

Following is Rolfe Humphries' poetical version:

Now Midas, hating wealth, haunted the forests,
The fields, and worshipped Pan, who has his dwelling
In the mountain caves. But Midas still was stupid,
And once again his foolish wits were destined
To do their master damage. Where Timolus
Looks out to sea, towering high, one slope
Falling to Sardis and the other slanting
Toward little Hypaepa, Pan was singing tunes
Tossing them off to the soft nymphs, and warbling
A trill or two on the reeds joined with wax,
Remarking that the music of Apollo
Was poor beside his own, and offering challenge
To an unequal contest, with Timolus
To be the umpire. So the ancient judge,
Seated on his own mountain, shook his ears
Loose from the trees. Around his dark-blue hair
An oaken chaplet twined; acorns hung down
Around his hollow temples. He looked at Pan,
"The judge is ready," he said, and Pan made music
On the rustic reeds, and the barbaric song
Delighted Midas utterly—it so happened
Midas was listening. Then old Timolus
Turned to Apollo, and his forests followed
As he inclined his gaze. Apollo's hair,
Golden, was wreathed with laurel of Parnassus,
His mantle, dipped in Tyrian crimson, swept
Along the ground. His lyre, inlaid with jewels,
With Indian ivory, his left hand held;
His right hand held the plectrum. You could tell
The artist from his bearing. With his thumb
He plucked the strings, and charmed by that sweet music,
Timolus ordered Pan to lower his reeds,
Submissive to the lyre, and all approved
The judgment of the holy god of the mountain,
All except Midas, who began to argue,
Calling it most unfair. Such stupid ears
Apollo thought, were surely less than human,
And so he made them longer, stuffed them full
Of gray and shaggy hair, and made their base
Unstable, giving them the power of motion.
The rest of him was human; this one feature
Alone was punished, and he wore the ears
Of the slow-going jackass. So, disfigured,
Ashamed, he tried to hide them with a turban,
But when he had his hair cut, then his barber
Saw, dared not tell, and wanted to, and could not
Keep matters to himself, no more than barbers
Today can do, and so he dug a hole
Deep in the ground, and went and whispered in it
What kind of ears King Midas had. He buried
The evidence of his voice, filled up the hole,
Sneaked silently away. But a thick growth
Of whispering reeds began to grow there; these,
At the year's end full-grown, betrayed the sower,
For when a light breeze stirred them, they would whisper
Midas has asses' ears! You can still hear them. *

(Ovid METAMORPHOSES tr. Rolfe Humphries,
Indiana University Press, 1964)

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SUGGESTED ACTIVITIES

1. Some pupils may wish to set the Latin text of Orpheus' plea to music. They may develop background music for it or use suitable background music. They may also wish to develop music for the words by themselves.

2. Perhaps under the guidance of their music teacher some pupils may wish to listen to Gluck's opera on Orpheus and Eurydice.

3. Ask the pupils what they think about the story of Orpheus and Eurydice. Was Orpheus treated fairly? Is music symbolic of anything in the story?

4. Duplicate the Latin passages contained in this unit. Pupils who are just beginning to study Latin may enjoy listening to the passages and repeating the lines after the teacher. More advanced Latin students may read the passages. The following Latin questions may be used in connection with the passage on Midas:

   Respondete Latine:

   a. Mansitne pingue ingenium Midae?

   b. Quid Pan prae se contemnere ausus est?

   c. Quis fuit senior judex?

   d. Quomodo Pan Midan delenit?

   e. A quo sententia injusta vocatur?

   f. Induiturne Midas aures lente gradientis aselli?

   g. Quis viderat aures aselli?

   h. Quid agit famulus?

UNIT FIVE – THE DANCE IN GRECO-ROMAN TIMES

OBJECTIVES

1. To acquaint pupils with the role of dancing in classical times.

2. To acquaint pupils with the nature of ancient dancing.

BACKGROUND INFORMATION FOR THE TEACHER

From the earliest times, the dance played an important role in the lives of the Greeks. The dance was sometimes regarded by them as the invention of the gods. It was associated with music, song, and poetry in the art called musike (μουσική). The dance had a place in religious festivals, in the secret rites of mystery cults, in artistic competitions, in the education of the young, and even in military training, especially in Sparta. People danced at weddings, funerals, when infants were named, at harvests, at victory celebrations, in after-dinner merry-making, and in street processions. It seems, however, that there was no "ballroom" or "courting" or "society" dances as in modern times. Dances in ancient times were exhibitions or theatrical productions. Dancing at dinner parties was sometimes done by professional dancers but more often by male or female prostitutes. There were dances by boys and men in armor; there were "ball-playing" dances. In the worship of Dionysus there was the wild "mountain dancing" of frenzied women. Dances were often highly erotic in character, and they were often performed naked or almost naked.

The Romans were much more restrained than the Greeks in their use of the dance. Some Romans, including Cicero, openly expressed contempt for dancers. Cicero says: "Nemo enim fere saltat sobrius, nisi forte insanit, neque in solitudine neque in convivio moderato atque honesto" ["Almost no one dances when he is sober – except perhaps a lunatic – nor when he is alone nor at a decorous and respectable feast"] (Cic. Mur. 6.13)

We have information on a few ancient dances used in religious ceremonies by the Romans including the CARMEN FRATRUM ARVALIUM. The Fratres Arvales was a company of priests who offered public sacrifice for fertility in the fields (arva). This group of priests was very ancient and supposedly originated in the time of Romulus. We learn about them from references in literature and from inscriptions.

The principal duty of the Arvales was to celebrate a three-day festival in honor of Ops, the wife of Saturn and goddess of plenty and fertility. This festival was celebrated in late May. Part of the ritual involved a dance by the 12 Fratres Arvales. They tucked up their tunics for the dance and divided into two groups. They received copies of the CARMEN written in an old form of Latin from their attendants.

Enos, Lases, iuvate,
enos, Lases, iuvate,
enos, Lases, iuvate.
neve lue rue, Marmar, sins incurrere in pleoris,
neve lue rue, Marmar, sins incurrere in pleoris,
neve leu rue, Marmar, sins incurrere in pleoris.
satur fu, fere Mars: limen sali: sta berber,
satur fu, fere Mars: limen sali: sta berber,
satur fu, fere Mars: limen sali: sta berber.
semunis alternei advocapit conctos,
semunis alternei advocapit conctos,
semunis alternei advocapit conctos.
enos, Marmor, iuvato,
enos, Marmor, iuvato,
enos, Marmor, iuvato.
triumpe, triumpe, triumpe, triumpe, triumpe, triumpe.

The text has been rendered into classical Latin thus:

Nos, Lares, juvate,
Nos, Lares, juvate,
Nos, Lares, juvate.
Neve luem ruem sinas incurrere in plures,
Neve luem ruem sinas incurrere in plures,
Neve luem ruem sinas incurrere in plures.
Satur esto, fere Mars. In limen insili! Sta! Verbera!
Satur esto, fere Mars. In limen insili! Sta! Verbera!
Satur esto, fere Mars. In limen insili! Sta! Verbera!
Semones alterni advocate cunctos,
Semones alterni advocate cunctos,
Semones alterni advocate cunctos.
Nos, Mamers, juvato!
Nos, Mamers, juvato!
Nos, Mamers, juvato!
Triumphe! Triumphe! Triumphe! Triumphe! Triumphe! Triumphe!

Examine this plain prose interpretation of the classicalized text: "Aid us, O Lares, nor allow pestilence and destruction to come upon the people. Be satisfied, O fierce Mars [thrice] Leap over the threshold. Halt! Beat the ground. Call all the heroes in turn. Aid us, Mars [thrice] Hurray!' [six times]

The modern American poet Janet Lembke has translated the CARMEN. Ms. Lembke's version brings out the strength and vibrancy of the original Latin:

HYMN FOR SEEDTIME AND A SAFE HARVEST

now life in the houses of flesh help us
now love in our hearts' hearths help us
now fleshfires help us

let not war nor sickness slay hope at the year's turning
nor abortion nor stillbirth waste hope with the months' passing
nor blood rust hope at this moon's waning

guard fiercely the pale sprout that roots in the tender earth
guard fiercely the soft calf that swims in the dark before birth
guard fiercely the red life that screams into this world

sower in turn sow
semen in turn flow
seed in turn glow

lifeforce that hardens the swords of men help us
lifeforce that ripens and bursts in women help us
littledeath that bears the survival of life help us

yes yes yes yesyes

(published in ARION, Summer 1968 Vol. 7, No. 2)

One should note that the earlier Roman contempt for the dance gave way to approval under Greek and Oriental influence. Interest in the dancing of the pantomimi or portrayal dancers became enormous. A pantomimus portrayed a legend or myth by changing his mask and costume to represent each character in turn. He was assisted by a chorus of singers and an orchestra. As the Empire advanced, public dance performers were increasingly erotic and sensational. Dancing was suppressed altogether by the influence of the Church.

SUGGESTED ACTIVITIES

1. List the following questions for discussion:

   a. Compare and contrast the role of the dance in Greek civilization with its role in our own.

   b. How did the Romans differ from the Greeks in their initial attitude towards the dance?

c. What was the role of the erotic in Greco-Roman dance? What is its role in modern dance?

d. Compare and contrast modern attitudes towards nudity in the dance and theater with the attitudes of the Greeks & Romans.

2. Invite the class to choreograph the CARMEN FRATRUM ARVALIUM either in the early Latin or classical Latin version. The text will have to be set to music. Since there is virtually nothing known about the melody the pupils will have a free hand here subject only to the proprieties of the text. Hard rock, soft rock, and soul music are all possibilities. There are many possibilities also for the dance that must be composed. The finished performance might be staged for other classes or in an assembly program.

3. Pupils may be familiar with modern Greek dance music. Pupils may be invited to bring in records of modern Greek dance music and have the class listen to it. It is possible, though unlikely, that modern Greek dance music may bear no relation to the dance music of antiquity. Pupils should be so cautioned.

Appendices

APPENDIX I – BIBLIOGRAPHY FOR TEACHER REFERENCE

Praenotandum: Pending the publication of Professor Douglas Feaver's book on ancient music, we find that very little background material is available to the teacher. The articles on music in the OXFORD CLASSICAL DICTIONARY and HARPERS' DICTIONARY OF CLASSICAL ANTIQUITIES are useful as is the article on the "Fratres Arvales" in HARPERS'. Both these dictionaries are available in the Pedagogical Library and should be available in all secondary schools in the School District.

Portions of the following books are useful also:

HISTORY OF MUSIC, by Hugh Milton Miller. (College Outline Series Barnes and Noble, N.Y.C., 1958)

MUSIC IN THE MIDDLE AGES, by Gustav Reese (N.Y.C., 1940)

HOW MUSIC GREW, by Marion Bauer and Ethel Peyser (G. P. Putnam's Sons, N.Y.C., 1925)

MUSIC THROUGH THE AGES, by Marion Bauer, Ethel Peyser, and Elizabeth Rogers (G. P. Putnam's Sons, N.Y.C., 1967)

MUSIC IN HISTORY, by Howard McKinney and W. R. Anderson (American Book Co., N.Y.C., 1949)

PEOPLE AND MUSIC, by Thomasine McGehee and Alice Nelson (Allyn and Bacon, Boston, 1963)

THE INTERNATIONAL CYCLOPAEDIA OF MUSIC AND MUSICIANS, ed. Oscar Thompson (Dodd, Mead, and Co., N.Y.C., 1952)

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, ed. J.A. Fuller Maitland (Theodore Presser Co., Phila., 1925)

THE NEW ENCYCLOPAEDIA OF MUSIC AND MUSICIANS, ed. Waldo Selden Pratt (Carl Fischer, Inc., N.Y.C., 1924)

MUSIC IN WESTERN CIVILIZATION, by Paul Henry Lang (W. W. Norton Co., N.Y.C., 1941)

OUR MUSICAL HERITAGE, by Curt Sachs (Prentice Hall Inc., Englewood Cliffs, N.J., 1948)

THE HISTORY OF MUSICAL INSTRUMENTS, by Curt Sachs (W. W. Norton Co., N.Y.C., 1940)

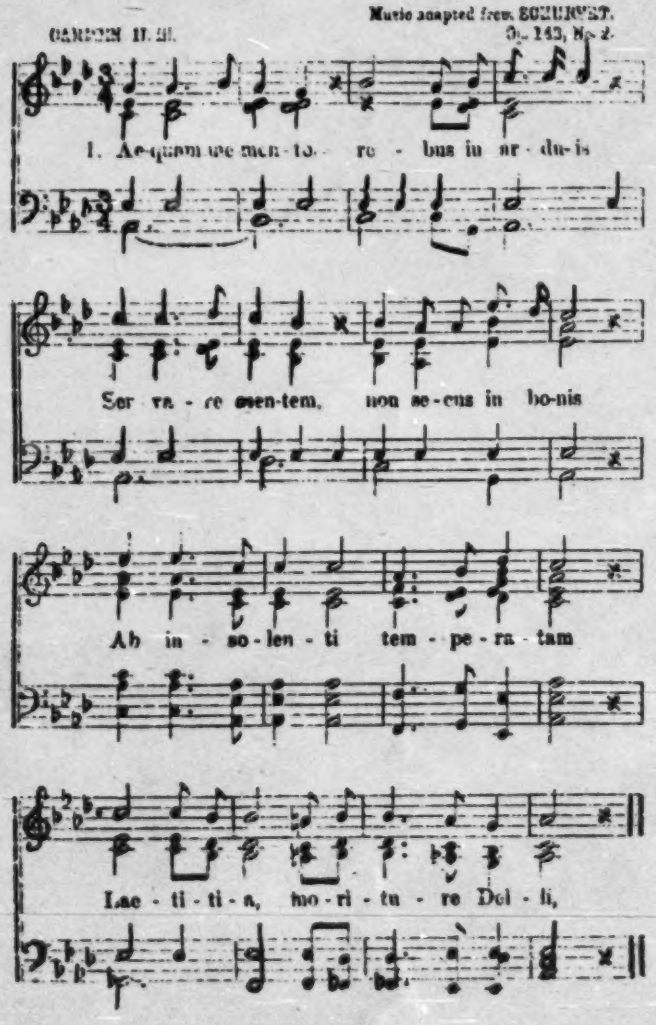
SOURCE READINGS IN MUSIC HISTORY, by Oliver Strunk (W. W. Norton Co., N.Y.C., 1950)

HISTORICAL ANTHOLOGY OF MUSIC: ORIENTAL, MEDIEVAL, AND RENAISSANCE, by Archibald T. Davison and Willi Apel (Harvard University Press, Cambridge, 1964)

THE HISTORY OF MUSIC IN SOUND, Vol. I, Ancient and Oriental Music RCA Victor LM 6057 ed. Gerald Abraham (Published by Oxford University Press, N.Y.C., 1957, Records by RCA Victor) [This record-text combination contains the music and words for the "FIRST DELPHIC HYMN" and the "SONG OF SEIKILOS"]

APPENDIX II – MUSICAL VERSIONS OF HORACE'S ODES

Praenotandum: The following musical versions of some of Horace's more "popular" odes have been unavailable to teachers for many years. They are here reprinted for the convenience of teachers. The melody for Integer Vitae given earlier in this Resource may, of course, be used for any poem written in Sapphic Strophe. The melody given here for Diffugere Nives may likewise be used for any poem in the First Archilochian meter and so forth for the other melodies and meters. The following versions are reprinted from a booklet published in New York City in 1898 titled RIVI TIBURTINI. These musical versions of the odes are recorded on the tape which accompanies this Resource.

ALCAIC STROPHE.

Music adapted from SCHUBERT.
CANZON II. 31.
Op. 143, No. 2.
1. Ae-quam me-men-to re - bus in ar - du-is
Ser va - re o-men-tem, non se-cus in bo-nis
Ab in - so-len - ti tem - pe - ra - tam
Lae - ti - ti - a, ho - ri - tu - re Dei - li,

2. Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni,

3. Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo:

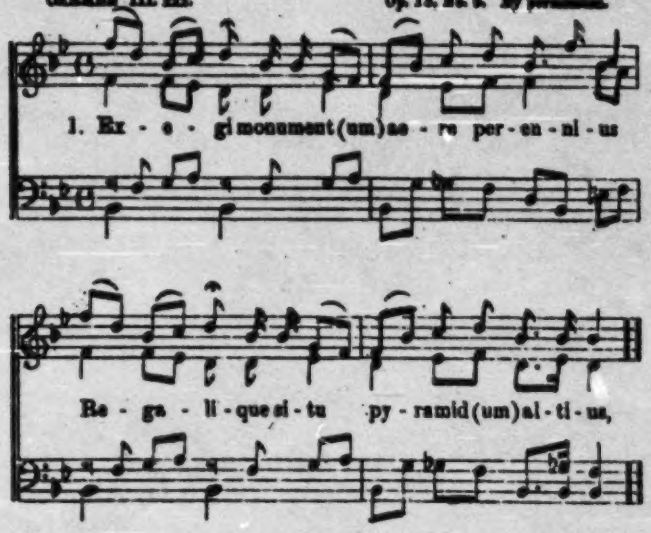
4. Huc vina et unguenta et nimium breves
Flores amoenae ferre iube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.

5. Cedes coemtis saltibus et domo
Villaque, flavus quam Tiberis lavit,
Cedes et exstructis in altum
Divitiis potietur heres.

6. Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.

7. Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exsilium impositura cymbae.

LESSER ASCLEPIADEAN.

CARMEN III. xxx. Music adapted from S. A. HEBERT. Op. 13. No. 5. By permission.

2. Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis

3. Annorum series et fuga temporum.
Non omni moriar multaque pars mei

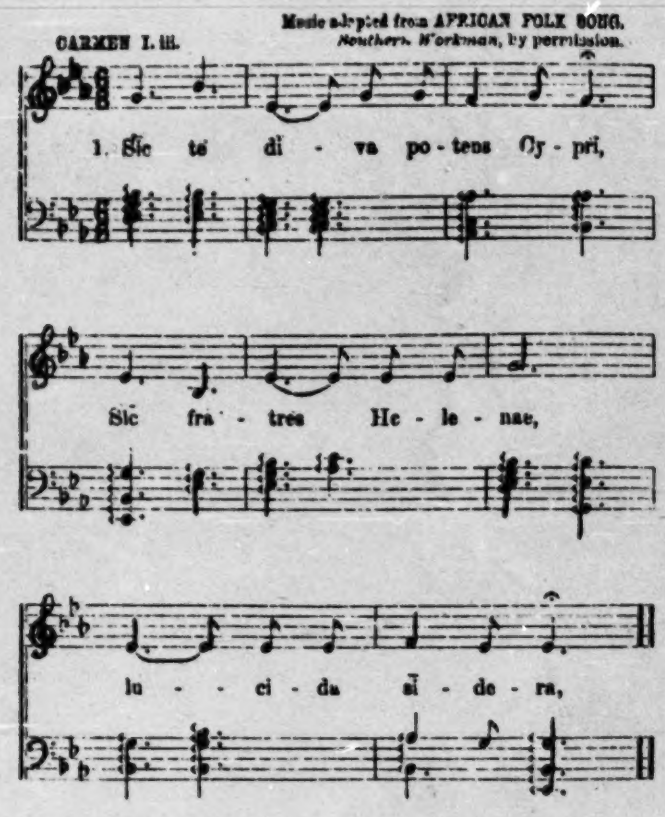
4. Vitabit Libitinam : usque ego postera
Crescam laude rec[illegible]s, dum Capitolium

5. Scandet cum tac[illegible] virgine pontifex.
Dicar, qua viole[illegible]bstrepit Aufidus

6. Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens

7. Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam

8. Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

SECOND ASCLEPIADEAN

CARMEN I. iii.
Music adapted from AFRICAN FOLK SONG.
Southern Workman, by permission.
1. Sic te di - va po - tens Cy - pri,
Sic fra - tres He - le - nae,
lu - ci - da si - de - ra,

2. Ventorumque regat pater
Obstrictis aliis praeter Iapyga,

3. Navis, quae tibi creditum
Debes Virgilium : finibus Atticis

4. Reddas incolumem, precor,
Et serves animae dimidium meae.

5. Illi robur et aes triplex
Circa pectus erat, qui fragilem truci

6. Commisit pelago ratem
Primus, nec timuit praecipitem Africum

7. Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,

8. Quo non arbiter Hadriae
Maior, tollere seu ponere vult freta.

9. Quem mortis timuit gradum,
Qui siccis oculis monstra natantia,

10. Qui vidit mare turgidum et
Infames scopulos, Acroceraunia?

11. Nequiequam deus abscidit
Prudens Oceano dissociabili

12. Terras, si tamen impiae
Non tangenda rates transiliunt vada.

13. Audax omnia perpeti
Gens humana ruit per ventitum nefas.

14. Audax Iapeti genus
Ignem fraude mala gentibus intulit.

15. Post ignem aetheria domo
Subductum macies et nova febrium

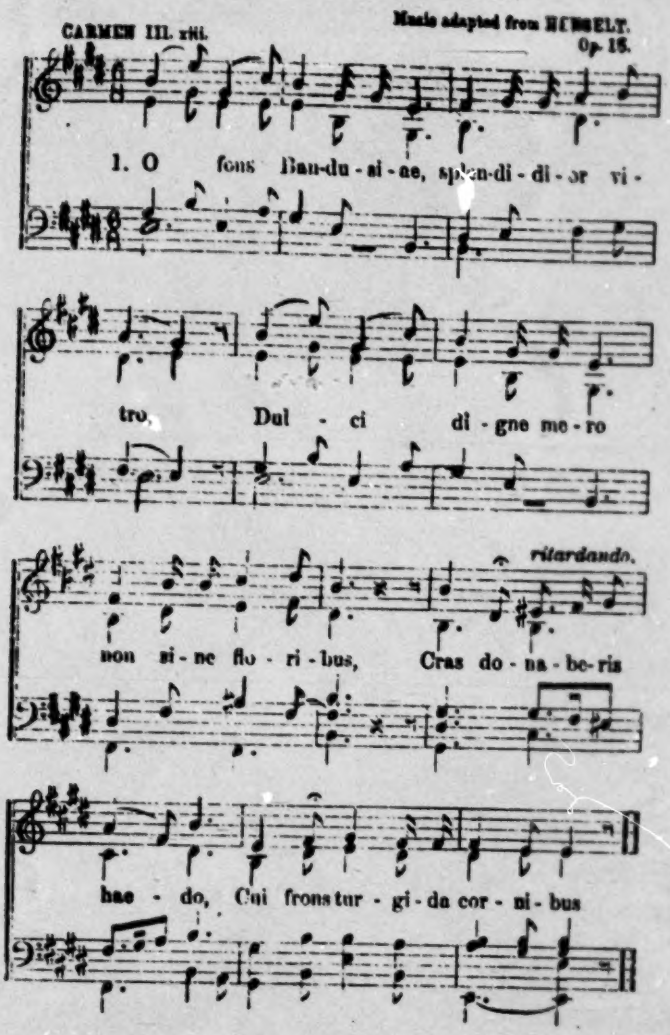
16. Terris incubuit cohors,
Semotique prius tarda necessitas

17. Leti corripuit gradum.
Expertus vacuum Daedalus aera

18. Pennis non homini datis ;
Perrupit Acheronta Herculeus labor.

19. Nil mortalibus ardui est;
Coelum ipsum petimus stultitia, neque

20. Per nostrum patimur scelus
Iracunda Iovem ponere fulmina.

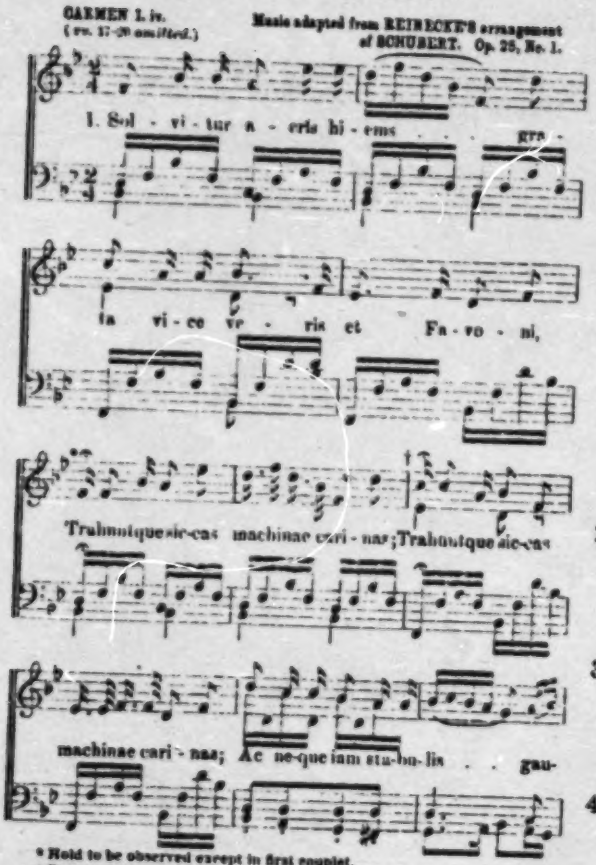
FOURTH ASCLEPIADEAN.

2. Primis et venerem et proelia destinat :
Frustra : nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.

3. Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere auris
Praebes et pecori vago.

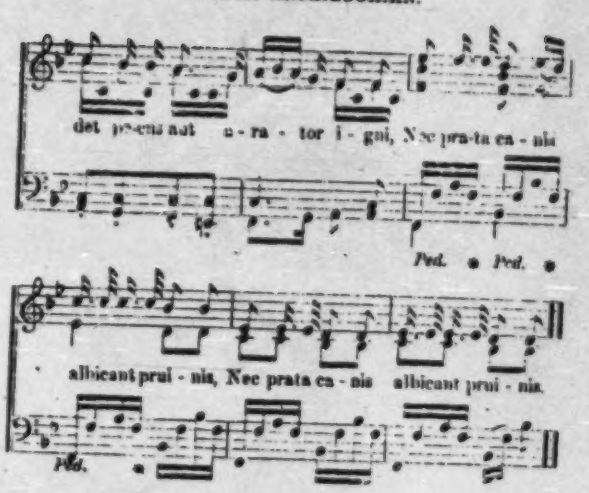
4. Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

FOURTH ARCHILOCHIAN.

CARMEN I. iv.
(vv. 17-20 *omitted.*)

Music adapted from REINECKE'S arrangement of SCHUBERT. Op. 25, No. 1.

1. Sol - vi - tur a - cris hi - ems . . gra -
ta vi - ce ve - ris et Fa - vo - ni,
Trahuntque sic-cas machinae cari - nas; Trahuntque sic-cas
machinae cari - nas; Ac ne-que iam sta-bu-lis . . gau-

* Hold to be observed except in first couplet.
† Repeat the iambic verses pianissimo.

FOURTH ARCHILOCHIAN.

2. Iam Cytherea choros ducit Venus imminente luna,
   Iunctaeque Nymphis Gratiae decentes
   Alterno terram quatiunt pede, dum graves Cyclopum
   Vulcanus ardens urit officinas.
3. Nunc decet aut viridi nitidum caput impedire myrto,
   Aut flore, terrae quem ferunt solutae ;
   Nunc et in umbrosis Fauno decet immolare lucis,
   Seu poscat agno sive malit haedo.
4. Pallida mors aequo pulsat pede pauperum tabernas
   Regumque turres. O beate Sesti,
   Vitae summa brevis spem nos vetat inchoare longam.
   Iam te premet nox, fabulaeque Manes.

FIRST ARCHILOCHIAN.

CARMEN IV. vii.

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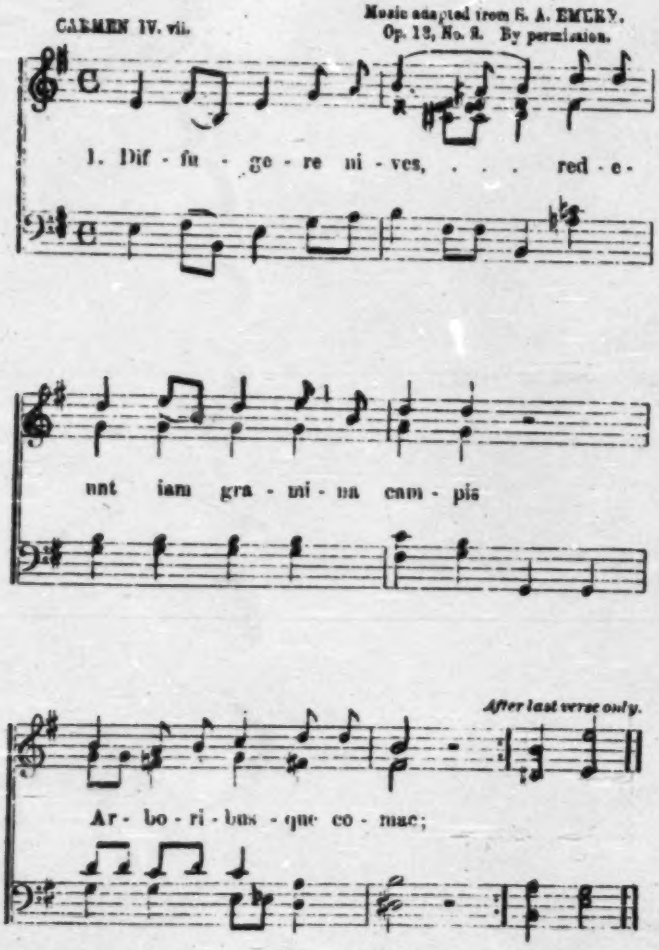
2. Mutat terra vices et decrescentia ripas
   Flumina praetereunt;
3. Gratia cum Nymphis geminisque sororibus audet
   Ducere nuda choros.
4. Immortalia ne speres, monet annus et almum
   Quae rapit hora diem.
5. Frigora mitescunt Zephyris, ver proterit aestas
   Interitura, simul
6. Pomifer auctumnus fruges effuderit, et mox
   Bruma recurrit iners.
7. Damna tamen celeres reparant caelestia lunae;
   Nos, ubi decidimus,
8. Quo pater Aeneas, quo dives Tullus et Ancus,
   Pulvis et umbra sumus.
9. Quis scit an adiiciant hodiernae crastina summae
   Tempora di superi?
10. Cuncta manus avidas fugient heredis, amico
    Quae dederis animo.
11. Cum semel occideris et de te splendida Minos
    Fecerit arbitria,
12. Non, Torquate, genus, non te facundia, non te
    Restituet pietas :
13. Infernis neque enim tenebris Diana pudicum
    Liberat Hippolytum,
14. Nec Lethaea valet Theseus abrumpere caro
    Vincula Pirithoo.

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